

Ach Gott, erhör mein Seufzen.

Andante. I Gamba *s F.*
II Flöte *s F.*

T. Volekmar. 1678 — 1756.

№7.

Section A: Treble clef, C major, 4/4 time. Bass clef accompaniment. Notes: G4, A4, B4, C5, B4, A4, G4. Fingerings: 1, 1, 1, 1, 1, 1. Articulations: a, a, a, a, a, a.

Section B: Treble clef, C major, 4/4 time. Bass clef accompaniment. Notes: G4, A4, B4, C5, B4, A4, G4. Fingerings: 1, 2, 1, 1, 1, 1. Articulations: a, a, a, a, a, a.

Section C: Treble clef, C major, 4/4 time. Bass clef accompaniment. Notes: G4, A4, B4, C5, B4, A4, G4. Fingerings: 1, 1, 1, 1, 1, 1. Articulations: a, a, a, a, a, a.

Section D: Treble clef, C major, 4/4 time. Bass clef accompaniment. Notes: G4, A4, B4, C5, B4, A4, G4. Fingerings: 1, 1, 1, 1, 1, 1. Articulations: a, a, a, a, a, a.

Section E: Treble clef, C major, 4/4 time. Bass clef accompaniment. Notes: G4, A4, B4, C5, B4, A4, G4. Fingerings: 1, 1, 1, 1, 1, 1. Articulations: a, a, a, a, a, a.

Wenn wir in höchsten Nöthen sein.

Andante. *Sanft. — Soft.*
Der Choral auf Man. I mit etwas hervorstechender Stimme. — The Melody on Man. I with rather more pungent Stops.

G. H. Reichard. ? — 1789.

№8.

Section A: Treble clef, C major, 4/4 time. Bass clef accompaniment. Notes: G4, A4, B4, C5, B4, A4, G4. Fingerings: 1, 1, 1, 1, 1, 1. Articulations: a, a, a, a, a, a.

Section B: Treble clef, C major, 4/4 time. Bass clef accompaniment. Notes: G4, A4, B4, C5, B4, A4, G4. Fingerings: 1, 1, 1, 1, 1, 1. Articulations: a, a, a, a, a, a.